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2. Scherzo—Sailors' life on the high Seas.
 3. Adagio—An evening on the Sea.
 4. Finale, Allegro non Troppo—Good prospects—Revolt—Storm—Land at last.
- OVERTURE—"Leonora," No. 3, Beethoven.
- REITER MARSCH—(First time in America,) Schubert. Instrumentated for Grande Orchestra by Frank Liszt.

We give the accompanying schedule of the Concerts and Rehearsals, for the convenience of our readers:

1866.

- 1st Rehearsal, Wednesday, Oct. 3d, 3 to 5 o'clock.
 2d " " " 17th, "
 3d " " " 24th, "

First Concert, Saturday Evening, October 27, 8 o'clock.

- 4th Rehearsal, Wednesday, Nov. 7th, 3 to 5 o'clock.
 5th " " " 21st, "
 6th " " " Dec. 5th, "

Second Concert, Saturday Evening, December 8, 8 o'clock.

7th Rehearsal, Wednesday, Dec. 19th, 3 to 5 o'clock.

1867.

- 8th Rehearsal, Wednesday, Jan. 3d, 3 to 5 o'clock.
 9th " " " 16th, "

Third Concert, Saturday Evening, January 19, 8 o'clock.

- 10th Rehearsal, Wednesday, Jan. 30th, 3 to 5 o'clock.
 11th " " " Feb. 6th, "
 12th " " " 27th, "

Fourth Concert, Saturday Evening, March 2, 8 o'clock.

- 13th Rehearsal, Wednesday, Mar. 13th, 3 to 5 o'clock.
 14th " " " 27th, "
 15th " " " Apr. 10th, "

Fifth Concert, Saturday Evening, April 13, 8 o'clock.

The official circular makes various arrangements for reserved seats. We suggest that reserved seats for the members of the New York press, who take the trouble to visit Brooklyn on such occasions, would be but a very ordinary courtesy, and might be added to the other arrangements to advantage. We were told last year that seats were reserved for us, but on the night the officials at the Academy were totally oblivious of the fact, and so we had to search for seats somewhere in the seventh gallery.

SUNDAY EVENING CONCERTS.

Last Sunday evening's concert entertainments, verified in their profuse display of attractions, the old adage that such matters invariably run into a cloying feast or starve the public with a positive dearth and musical famine.

No less than four concerts were given that evening, and more than one hundred first class musicians were employed to work out harmonies to their admiring publics.

Contrary to worldly usage, an old, well tried friend was not deserted for a new love. So Mr. L. F. Harrison's well established, original Sunday evening concerts, had a much larger audience than any of the newly created

rivals for public favor and substantial patronage. No special criticism of his orchestral performances can be required to record their good fulfillment of public expectation from musicians like those composing the band at Terrace Garden concerts, who, if justly prepared for their work, invariably accomplish it. He gave a Haydn symphony for the grand *entree*, garnished with more fanciful selections from modern composers in a style which pleased all the crowd there assembled.

Miss Rosa Cooke's voice had more advantageous hearing in that admirable hall called Irving, than some other saloons have afforded her admirers.

Mr. Letsch's trombone execution amazes while it delights alike, musicians and dilettanti, so that his designation is now voted, "The Wizard of the Trombone."

Mr. Grover's sacred concert had a less crowded audience than its immediate predecessor, as Teutonic ideas of price were again offended by extra charge for reserved seats, and quite a general impression prevailed that his orchestra had been seriously weakened by drafts into Germania Hall. His soloists were Millie Cavendish, a weak voiced, uncultivated mezzo soprano, with a few good low, indifferent medium, and execrably bad upper notes, used regardless of style or pure method, Mr. Wilhelm Formes, a light, ineffective baritone who knows much better how to use that style of voice than most concert male vocalists, but unfortunately lacks tone, Mr. Theo. Habelman, who once had a lusciously sweet, pure tenor, but now forces too often an ungracious substitute for that desirable voice, and Mr. Joseph Hermanns, who yet retains the old sensational power and sustenance of a *basso cantante* which electrified opera goers a year or two since, especially in "Il Commendatore" at the burned Academy, but has lost, perhaps through lack of good practice, the smoothness and gracious rotundity of pure bass tone he first exhibited, substituting for it, throaty emanations, and spicing up his vocal salad with extraordinary and ridiculously prolonged shakes to prove his immense capacity of lungs. Although not exactly artistic, those exploits take pretty well and generally effect an *encore*, which he seems to consider a truly artistic diploma. The orchestra hastily reconstructed after disbandment during the week, got on cleverly enough, although put back again in the scenic enclosure, having a thorough master of the conductor's art to put them well through all quicksands and shoal places. There was evident improvement with the small choral performance, leaders being replaced to guide them along the right path. We did not, however, recognize the promised French horns obligato—a trombone having more effect in sustaining their pitch than one horn could possibly do.

Mr. Neundorf proved at this concert, as on

several preceding, that he not only knows how to direct a grand orchestra and chorus, but also how to give clear and tasteful piano-forte accompaniments.

Mr. Carl Anschutz's first grand orchestral concert realized expectation, highly raised, from his well accredited skill in selecting and directing grand orchestras, for the band he then displayed in excellent performance of some not very easily attained music—a new piece by Wagner, for example, which showed all his worst contrivances for orchestral effects, eschewing purpose and harmonious working of it clearly out—but either from its locality in Germania Hall, at its extreme front, or the innate lack of true resonance there, all that remarkable satisfaction which had been expected, was not realised. His programme abounded excessively in unmelodious, unharmonic works, and therefore chilled that enthusiasm justly due to such an orchestra, conducted by so great a master as Carl Anschutz. Some lighter pieces were admirably presented to corresponding auditorial satisfaction, as they did not offend the ear with overwhelming contradiction of sound, but allowed flow and melody to obtain a pleasant recognition.

His vocal assistants were Mmes. Davis and Zimmermann and Herr Groschel *en debut*, who, although unpropitiously circumstanced, yet proved themselves artists, so far as clear appreciation of their work in song could be obtained. The pianists, who played upon two grands from Steck & Co.'s factory, were also under a cloud of doubt in critical judgment, because no fair opportunity was presented to determine their real merits.

We trust Mr. Anschutz will, at his next concert, give Americans some chance to ascertain the names of those who perform solos and the compositions he selects for general entertainment on that occasion. The style of printing adopted last Sunday evening answers well enough for expert Teutons, but reads very like Greek to uninitiated inquirers for information.

The Liederkrantz Vocal Society held an exclusive *soiree* at their hall in 4th Street that evening; but as they profess to abhor even laudatory notice of their exquisite vocal and, by assistants, instrumental performances, we prefer merely to mention the bare fact of their exploiting upon that occasion.

THE BATEMAN CONCERT COMPANY.

We are very much gratified to learn that the Bateman Concert Company, of which Mlle. Parepa is the bright particular star, is meeting with unvarying success both in Boston and the surrounding towns and cities. Parepa's vocal velocities are lavishly lauded, and her passionate passages are praised prolifically. Our favorite tenor, Brignoli, literally took Boston by storm, and won besides